

Ad Reinhardt, who died in 1967 at the age of fifty-four, is probably best known today for his black paintings, which aroused as much controversy as admiration in the American art world when they were first exhibited in the 1950s. Although Reinhardt had grown up with the Abstract-Expressionist generation, his ideas about art and life were often at odds with those of his contemporaries; yet they prefigured much of what was to occur in the art of the 1960s and 1970s. His interest in the Orient and in religion, his strong convictions about the value of abstraction and the importance of negation, and his disgust with the commercialism of the art world are as valid and fresh today as they were when he first expressed them. In addition to being an accomplished and respected painter, Reinhardt was also an extremely articulate man who wrote constantly, both in private notes and in published essays, to clarify for himself and explain to others his often controversial but always interesting views about art. His fascination with language and his fine perceptions enabled him to create a body of writing that is witty, brilliant, and illuminating. In this collection, Barbara Rose has assembled for the first time the best of Reinhardt's writings, making them available to a new generation of artists and students, for whom Reinhardt still has much to say. Also included are a selected bibliography by Bernard Karpel, a group of photographs, several of them unpublished, and several facsimile reproductions of Reinhardt's handwritten texts.

THE DOCUMENTS OF 20TH-CENTURY ART

REINHARDT,
AD
DNE-MAN

ART AS ART: The Selected Writings of Ad Reinhardt

Edited by
Barbara Rose



ONE-MAN

Ad Reinhardt

CARTOONS & COLLAGES

OCTOBER 2 - 30, 1976

688-3516

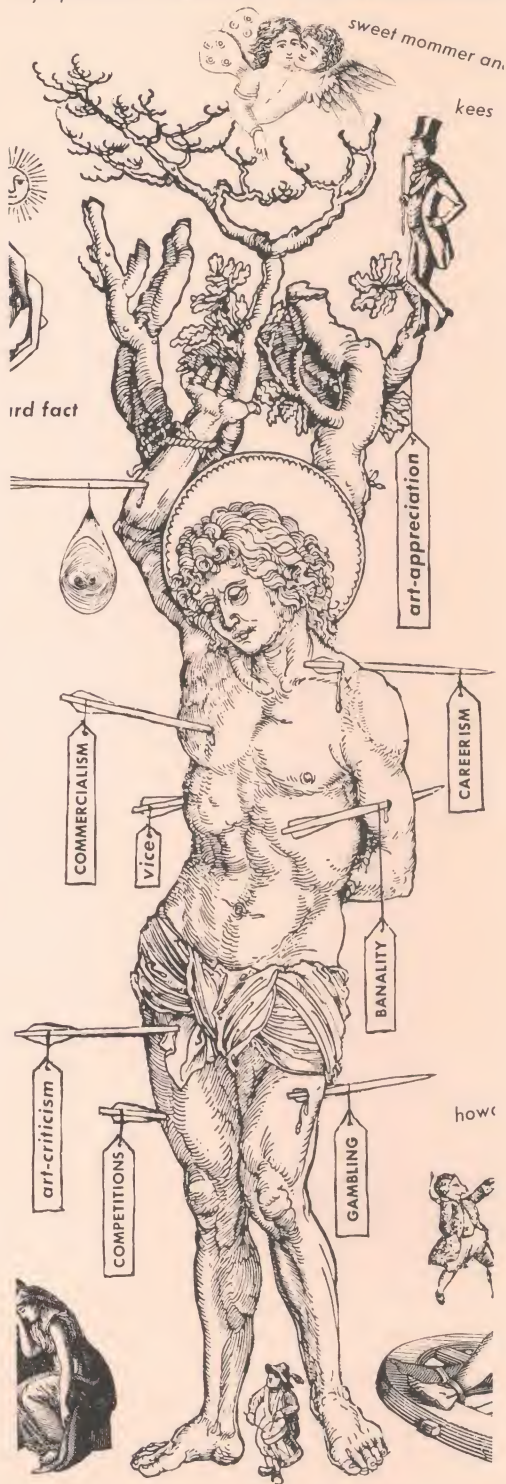
TRUMAN GALLERY 38 E 57 NYC

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MUSEUM OF ART

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DNE-MAN

REINHARDT, AD



Abstract Painting, 1966

oil on canvas
60" x 60"

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**LOS ANGELES COUNTY
MUSEUM OF ART**

Ad Reinhardt
Early Works Through
Late Black Paintings
1941-1966

October 15–November 12

MARLBOROUGH GALLERY, INC.

40 West 57th Street

New York, New York 10019

Telephone: (212) 541-4900



Untitled, 1940

oil on masonite
47" x 25"



Deep Green and Blues, 1943

oil on canvas
60" x 40"



Red Painting, 1950

oil on canvas
40" x 32"



Abstract Painting, 1952

oil on canvas
80" x 40"

REINHARDT, AD

DNE-MAN

The Directors of Marlborough Gallery
are pleased to present a
selection of important paintings by

AD REINHARDT
(1913-1967)

from the early abstractions
through the late black paintings.
They will form a comprehensive
survey of the oeuvre of the artist.

January 5-26, 1980

Marlborough Gallery
40 West 57th Street
New York, N.Y. 10019
Telephone: (212) 541-4900

Abstract Painting, 1951
1951
Oil on Canvas
108 x 40 inches
Signed and Dated on reverse
Reinhardt Estate Number 120

Prices upon request.



Ad Reinhardt, Untitled, 1937

JAN 11 1980

JAN 11 1980

Marlborough

Marlborough

REINHARDT
ONE-MAN

Opening March 7

AD REINHARDT

Black Paintings

Marlborough Gallery Inc.

41 East 57th Street, New York PL 2-5353

ONE-MAN

REINHARDT

NOV 21 1966

THE BOARD OF GOVERNORS OF THE JEWISH MUSEUM
REQUESTS THE PLEASURE OF YOUR COMPANY
AT A PREVIEW OF THE EXHIBITION
AD REINHARDT PAINTINGS
AT THE MUSEUM ON TUESDAY EVENING, NOVEMBER 22, 1966, 9:00-11:30 P. M.
THE JEWISH MUSEUM
UNDER THE AUSPICES OF THE JEWISH THEOLOGICAL SEMINARY OF AMERICA
1109 FIFTH AVENUE, NEW YORK, NEW YORK

BLACK TIE OPTIONAL THIS CARD ADMITS TWO

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

AD REINHARDT

PAINTINGS AND WATERCOLORS 1945-1951

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JUN 23 1982

LOS ANGELES COUNTY
MUSEUM OF ART

DECEMBER 11, 1981-JANUARY 9, 1982

THE PACE GALLERY 32 EAST 57 NYC 10022

The President of the University

The President of the University

The President of the University

The President of the University

Ad Reinhardt and Color

Monday, January 12, 1958

Dear Mr.

The President of the University

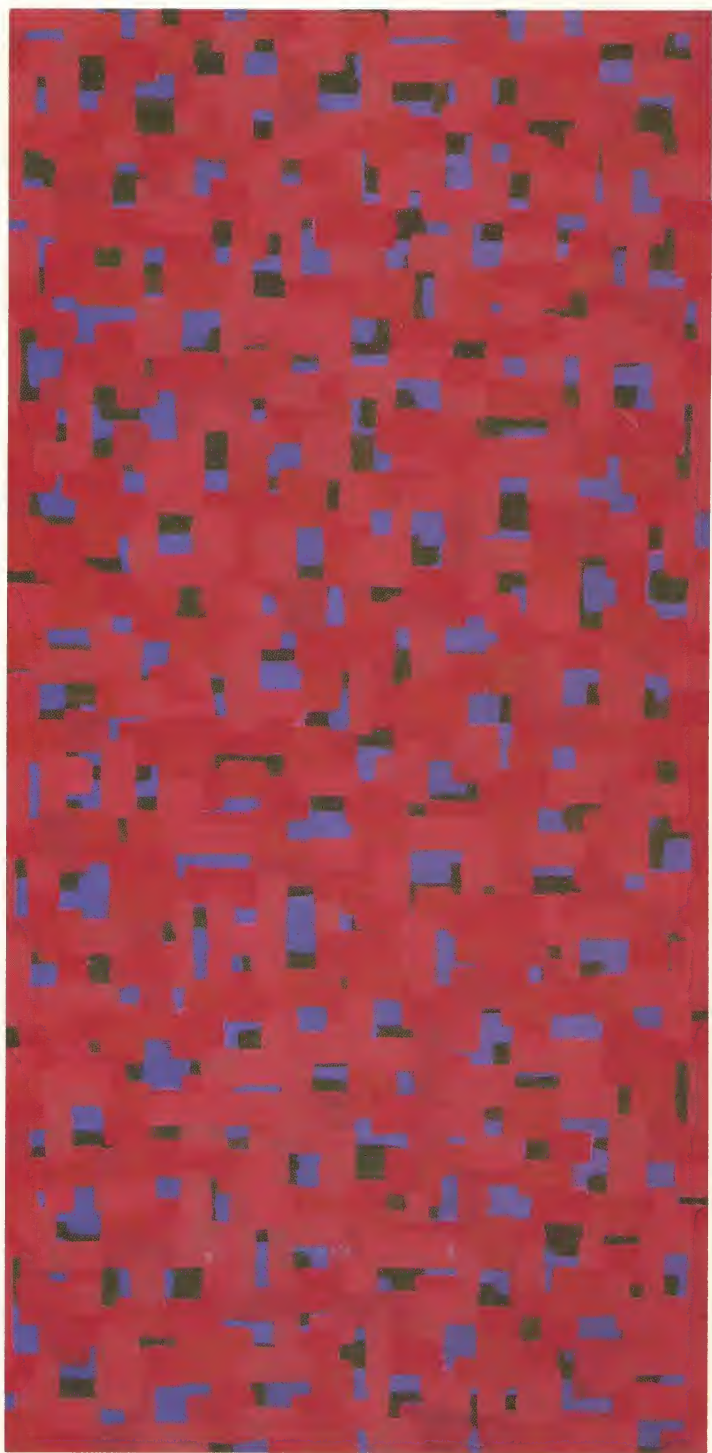
1025 HJ21 Avenue, New York City

The President of the University

The President of the University

The President of the University

The President of the University



AD REINHARDT

RELATED ART TALKS

Sunday, October 13, 3 pm

Lynn Zelevansky, Member of the Department of Painting and Sculpture for four years at The Museum of Modern Art, New York

Thursday, October 24, 6:30 pm

Dr. Susan Larsen, Former Curator of the permanent collection at the Whitney Museum of American Art, New York; Professor of Art History, USC

Sunday, November 10, 3 pm

Yve-Alain Bois, Art Historian; the Joseph Pulitzer, Jr. Professor of Modern Art, Harvard University

Sunday, November 17, 3 pm

Barbara Rose, Editor-in-Chief, *The Journal of Art*; Editor, *Art as Art the Selected Writings of Ad Reinhardt*

Thursday, December 5, 6:30 pm

Alma Ruiz, Assistant Curator for the "Ad Reinhardt" exhibition.

Thursday, December 12, 6:30 pm

Stephen Prina, Artist

Art Talks are free with regular museum admission and will be held in the exhibition galleries at MOCA at California Plaza with the exception of the Art Talk by Barbara Rose which will be held in MOCA's Ahmanson Auditorium.

CATALOGUE

An exquisite 144 page catalogue with 94 color plates is available for \$29.95 (\$26.95) soft cover and \$40 (\$36) hard cover.

() indicates Members price.

Cover:

"Red, Green, Blue and Orange" (c.1948)

Collection of Mr. and Mrs. Gilbert H. Kinney

The Board of Trustees of The Museum of Contemporary Art cordially invites you to attend the

AD REINHARDT

Informal Attire

No-host Bar

Complimentary Asahi Beer

Organized jointly by The Museum of Contemporary Art, Los Angeles, and The Museum of Modern Art, New York, "Ad Reinhardt" is made possible by generous grants from The Henry Luce Foundation, Inc., and Mr. and Mrs. Gilbert H. Kinney. Additional funding has been provided by the National Endowment for the Arts, a federal agency.

Asahi Beer generously provided by Asahi Breweries, USA, Inc.

For further information, please call the Membership Office: 213/621-1794 (M-F, 9:00AM - 5:30PM)

MEMBERS PREVIEW OPENING

Saturday

October 12, 1991

7:30 - 11:00 pm

MOCA

at California Plaza
250 South Grand Ave.
Downtown Los Angeles

This invitation admits two. Please present for admission. Each additional guest accompanied by a Member: \$4 at the door.

Parking:

Complimentary self-parking at California Plaza with MOCA validation. If you need additional parking directions when attending this opening, please drive to the entrance of the museum (at 250 South Grand Avenue) where staff will direct you to the parking facility on Lower Grand Avenue.

DEAR ARNOLD, OUR LETTERS CROSSED, MAYBE
YOU'LL WRITE A POSTCARD AND CROSS THIS,
I'M SENDING YOU TWO PAINTINGS, THEN YOU'LL
HAVE FOUR, THEN IN NINETEEN HUNDRED AND
SIXTY EIGHT WHO'S TO PREVENT YOU FROM HAV-
ING A SHOW, MAYBE YOU'LL HAVE A SQUARE
ROOM (SPARE ROOM), A PAINTING FOR EACH
WALL, FOUR WALLS, (YOU KNOW I HAD TO ARGUE
SAM HUNTER INTO PAINTING BLACK DOORS
WHITE?) (YOU KNOW TWO CRITICS "PICKED IT UP"
BEFORE IT WAS DONE?), WHO'S TO PREVENT YOU
FROM HAVING A ONE-MAN-SHOW, PLATFORMS
ALL AROUND, SOFT LIGHTS, SWEET MUSIC, WH-
ITE DOORS, EVRASIAN EDALISQUES IN ATTENDANCE?

ONE-MAN

AD REINHARDT

OCTOBER 2-30, 1976

THE PACE GALLERY 32 EAST 57 NYC

POSTCARD FROM AD REINHARDT TO ARNOLD GLIMCHER; MARCH, 1967



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MUSEUM OF ART**

**MR MAURICE TUCHMAN CUR
LA COUNTY MUSEUM OF ART
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LOS ANGELES COUNTY MUSEUM
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Ad Reinhardt: A Selection from 1937 to 1952

Marlborough Gallery Inc.

Preview Saturday March 2

40 West 57 Street, New York, N.Y. March 2-23

LIBRARY

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LOS ANGELES COUNTY
MUSEUM OF ART

2 3 F E B R U A R Y - 2 4 M A R C H 1 9 8 4

AD REINHARDT

Paintings 1937-1952



Walter Rosenblum

PREVIEW OF THE EXHIBITION

THURSDAY EVENING, THE 23RD OF FEBRUARY

FROM 6:00 TO 8:00 PM

Margo Leavin Gallery

812 NORTH ROBERTSON BOULEVARD LOS ANGELES CA 90069 213 273-0603



Ohne Titel

Öl auf Leinwand 1949
66 × 94 cm

Ad Reinhardt

27. November 1974 – 31. Januar 1975

Vernissage

Dienstag, 26. November 1974
17.30 bis 19.30 Uhr

Marlborough Galerie AG

Glärnischstrasse 10
Villa Rosau, Garten Baur au Lac
8002 Zürich Telefon 01-36 34 90



The Board of Trustees of
The Museum of Contemporary Art
cordially invites you to attend the

AD REINHARDT

Co-organized by MOCA and
The Museum of Modern Art,
New York, this exclusive West Coast
showing of over 80 paintings,
collages and gouaches traces
the career of a pivotal figure in
the art of this century.

This invitation admits two.
Please present for admission.

Cover: "Red Painting" (1953).
Oil on Canvas, 30" x 30".
Collection Marcia Weisman

FOUNDERS PREVIEW OPENING

Friday evening
October 11, 1991
7:30 – 11:00 p.m.

THE MUSEUM OF
CONTEMPORARY ART
MOCA at California Plaza
250 South Grand Avenue
Downtown Los Angeles

Light Hors d'oeuvres
No-Host Bar
Music
Cocktail Attire
Valet Parking \$3

You are also invited to attend the
Members Preview Opening of
"Ad Reinhardt" on Saturday evening,
October 12, 7:30 to 11:00 p.m. Please
present this invitation or your current
MOCA membership card for admission.

REINHARDT, AD



Red Painting (1953). Oil on canvas, 30 x 30 inches. Collection Marcia S. Weisman

REINHARDT, AD

AD REINHARDT

MOCA at California Plaza ■ October 13, 1991 – January 5, 1992

THE EXPRESSIVE AND STRUCTURAL MEANING OF COLOR SPACE
IN PAINTING IS MY MAIN INTEREST. ■ AD REINHARDT, 1947

Featuring approximately eighty paintings, collages, and gouaches, this is the first comprehensive exhibition in twenty-three years to examine the work of pioneer American abstract artist Ad Reinhardt (1913–1967). Spanning the entirety of the artist's oeuvre, from his geometric abstractions of the 1930s and allover abstract patterns of the 1940s, to his austere monochromatic canvases of the 1950s and 1960s, this exhibition evidences Reinhardt's lifelong quest for "pure" and timeless paintings. The exhibition's chronological arrangement further illustrates the development of his work towards this goal, beginning with early paper collages and ending with an entire gallery filled with the "black" paintings upon which he worked from the early 1960s until his death.

Ad Reinhardt's work has always been difficult to categorize; indeed, he himself never accepted any label attributed to his work. Although usually discussed in the context of the New York School and Abstract Expressionism—Willem de Kooning, Barnett Newman, Jackson Pollock, Mark Rothko, and Clyfford Still were his contemporaries—Reinhardt in fact had far different artistic goals. Rather than creating work that revealed emotion or the physical act of painting, Reinhardt strove to eliminate any obvious brushstrokes that could be interpreted as "expressive."

Born and raised in New York, Reinhardt studied at Columbia College. His teachers there, who included the anthropologist Franz Boas and the art historian Meyer Schapiro, were very influential in the development of his personal philosophies and artistic ideals. His university education was rigorously intellectual, as much concerned with philosophy and religion as with the history of art.

Reinhardt greatly admired the rationalism of Cubism, dismissing the more emotionally-wrought products of Dada and Surrealism because they were antithetical to his own "art-as-art" position. Other artistic influences included Piet Mondrian's grid-like compositions, Joan Miró's free-flowing abstractions, and Stuart Davis' geometric allover layerings, as well as the calm rationality of much Oriental and classical art.

In 1937, Reinhardt became one of the youngest members of the American Abstract Artists, a group that banded together to defend abstract art in a period in which

figurative work dominated and abstraction was often misunderstood and reviled. He began to publish satirical collage-type cartoons in various publications around 1946, a practice he continued for some fifteen years; these were often quite critical of the art world and the various personalities within it, as were his incisive, prolific writings. Reinhardt also taught art history at various institutions for over fifteen years.



Ad Reinhardt in his studio. Photo © Marvin Lazarus. Courtesy Pace Gallery, New York

The earliest works in this exhibition are paper collages from 1939 that reveal Reinhardt's interest at that time in the fractured space and shattered forms of Cubism. His works on canvas of the early 1940s followed closely the all-over abstraction of the collages.

Interrupted in 1944 by a stint in the Navy, Reinhardt resumed painting in 1946. With dense patterns that prompt a comparison to the designs of Oriental carpets, some of his work of this period (1947–49) is referred to as the "Persian rug" series. Other work from the late 1940s is more calligraphic in its black-and-white layerings of brushstrokes. Reinhardt returned to strict geometry with the color "brick" paintings of the early 1950s.

THE ONE FIGHT IN ART IS NOT
ART, BETWEEN PURE ART AND A
EXPRESSIONIST ANTI-ART, BET

Unlike Rothko and Newman, who imbued their works with a spiritual, almost mystical essence, Reinhardt's canvases carry no hidden metaphysical meanings—they instead are attempts to distill art down to its essence, a purely visual experience. In his constant striving for this absolutely pure art, Reinhardt began to work in monochromatic series, with the "red" and "blue" paintings begun around 1952. While at first glance the canvases appear to be solid sheets of color, they are in fact overpainted with subtle nuances—orange and fuchsia within the red, for example, and violet and turquoise within the blue. Exploring the perceptual effect of the reflection/absorption of light by pigments, Reinhardt began to drain the oil from his paints, thereby eliminating any glossy shine from the surface and allowing deeper, more richly-saturated matte colors.

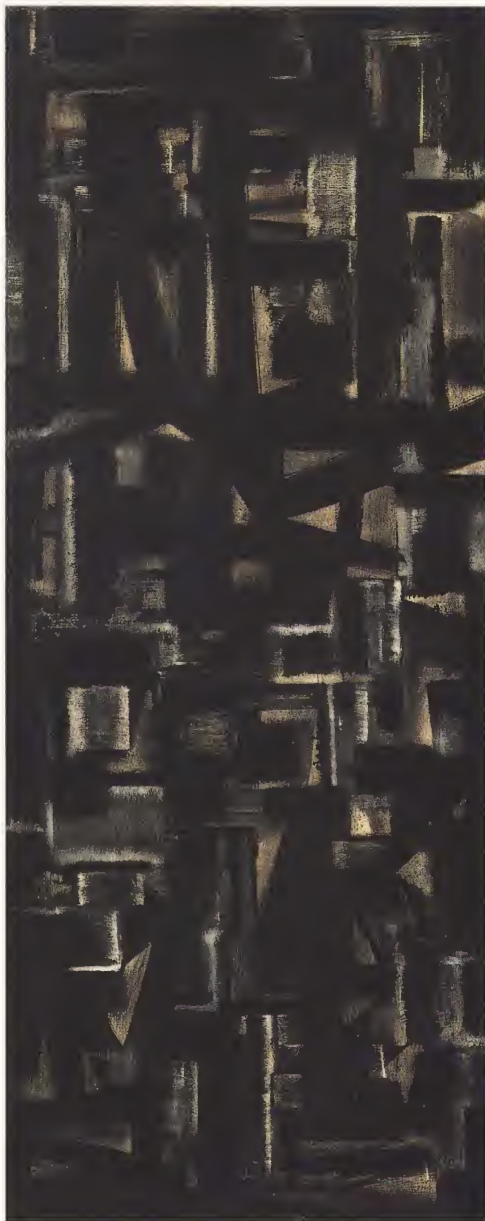
In the mid-1950s, Reinhardt began to work with very dark hues, combining reds, greens, blues, and blacks to create paintings that appear black. These works, like the red and blue paintings, contain extremely subtle crosses, H-shapes, symmetrical rectangles, and squares embedded within the canvas. The color variations and shapes emerge only after a period of time: one's eyes must adjust to each new canvas before the forms reveal themselves.

The influence of Ad Reinhardt's entire artistic practice on succeeding generations of artists cannot be underestimated. His work served as a bridge between the Abstract Expressionist and Color-Field painting of his generation and the emerging Minimalist and Conceptualist art of the 1960s, and—along with his witty, iconoclastic writings and cartoons—has had a profound influence on artists working today.

For "Ad Reinhardt," a MOCA staff member will be available in the galleries to discuss Reinhardt's work and answer questions about the artist and the exhibition.

"Ad Reinhardt" was co-organized by MOCA and The Museum of Modern Art, New York. The exhibition is supported by grants from The Henry Luce Foundation, Inc., and Mr. and Mrs. Gilbert H. Kinney. Additional support was provided by the National Endowment for the Arts, a federal agency.

BETWEEN ART AND NON-ART, BUT BETWEEN TRUE AND FALSE
CTION-ASSEMBLAGE ART, BETWEEN ABSTRACT AND SURREALIST-
WEEN FREE ART AND SERVILE ART. ■ AD REINHARDT, 1962



Number 16 (1955)
Oil on canvas, 50 x 20 inches
Collection Joan & Fred Nicholas

THE ONE STANDARD IN ART IS ONENESS AND FINENESS, RIGHTNESS AND PURITY, ABSTRACTNESS AND EVANESCENCE. THE ONE THING TO SAY ABOUT ART IS ITS BREATHLESSNESS, LIFELESSNESS, DEATHLESSNESS, CONTENTLESSNESS, FORMLESSNESS, SPACELESSNESS AND TIMELESSNESS. THIS IS ALWAYS THE END OF ART. ■ AD REINHARDT, 1962

FURTHER READING ■ *Ad Reinhardt*. Text by Yve-Alain Bois. New York: Rizzoli International Publications, and The Museum of Modern Art; Los Angeles: The Museum of Contemporary Art, 1991.

Hess, Thomas B. *The Art Comics and Satires of Ad Reinhardt*. Düsseldorf: Kunsthalle Düsseldorf; Rome: Marlborough, 1975.

Rose, Barbara, ed. *Art-as-Art: The Selected Writings of Ad Reinhardt*. New York: Viking Press, 1975; The University of California Press, 1991.

ART TALKS ■ A series of informal discussions in the galleries, *Art Talks* are free with museum admission and open to the public.

Sunday, October 13
3:00 pm

Lynn Zelevansky, member of the Department of Painting and Sculpture, The Museum of Modern Art, New York

Thursday, October 24
6:30 pm

Dr. Susan Larsen
Professor of Art History, University of Southern California

Sunday, November 10
3:00 pm

Yve-Alain Bois, art historian, Joseph Pulitzer Jr. Professor of Modern Art, Harvard University

Sunday, November 17
3:00 pm

Barbara Rose, Editor-in-Chief, *The Journal of Art* (Held in MOCA's Ahmanson Auditorium)

Thursday, December 5
6:30 pm

Alma Ruiz, MOCA Assistant Curator for the exhibition

Thursday, December 12
6:30 pm

Stephen Prina, artist, member of the graduate faculty, Art Center College of Design, Pasadena

TOURS ■ Join a twenty-minute tour providing an overview of MOCA's exhibitions, held daily at 1 and 2 pm. The tour meets at the Information Center.

For "Ad Reinhardt," a MOCA staff member will be available in the galleries from 11 am to 5 pm to answer questions about the artist and the exhibition, Thursday through Sunday.

For more information about Education Department programs, please call 213/621-1751. Educational programs at MOCA are made possible by a generous grant from the **W.M. KECK FOUNDATION**.

ON VIEW ■ **MOCA AT CALIFORNIA PLAZA**

"A Dialogue about Recent American and European Photography" through October 27
"Eloquent Abstraction: Selections from the Permanent Collection" through January 5, 1992

MOCA AT THE TEMPORARY CONTEMPORARY

"Terry Winters" through January 12, 1992

"Selections from the Permanent Collection: 1975-1991" through December 15

UPCOMING ■ **MOCA AT CALIFORNIA PLAZA**

EXHIBITIONS "Highlights of the Permanent Collection," November 17 through March 8, 1992
"Alexis Smith," March 29 through July 5, 1992

MOCA AT THE TEMPORARY CONTEMPORARY

"Helter Skelter: L.A. Art in the 1990s," January 26 through April 26, 1992



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ONE-MAN

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REINHARDT

paintings

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